**NEGOTIATING VANS SNEAKER SUBCULTURE VALUES IN INSTAGRAM POSTS OF VANSHEAD INDONESIA’S MEMBERS.**

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**Abstract.** Vanshead Indonesia Community is a Vans sneaker enthusiast community that became a place for those who love Vans sneaker that has strong values from skateboarding subculture. Their strong affinity was not only shown in their offline gathering but also in one of the famous online platforms, Instagram. Thus, this research was conducted to find out how its members express and negotiate the values of Vans sneaker in their Instagram accounts.

This research used digital etnography approach and also semiotic in the collecting and also in the process of analyzing data. In the finding of observation and participation this research used the Greet Hofstede’s Cultural Dimensions theory and Edward T. Hall’s High and Low Context Cultures theory to see how they negotiated the “Off The Wall” or Vans’ values in their Instagram accounts.

Through some features of Instagram such as photograpah, hashtag, people tag, location tag and caption, this research found that Vanshead Indonesia members tended to express two values of Vans, Individualism and non-comformity in their Instagram posts that are related to the Vans shoes. They developed those values by showing their individual creativity and self-expression, yet they still negotiated them by obeying the practices and values of their main culture as Indonesian, especially in the formal context of events or situations.

### Keywords: sneaker, vans, instagram, cultural dimensions, high and low context cultures

1. **Introduction**

Sneaker was firstly grown in America, in the middle of 18 century by Charles Goodyear, after he innovated the durable rubber that saved the rubber industry in America during 1830’s, which was afterward became the main material of the shoe sole (Smith, 2018). Nowadays, this kind of shoe has become a trend that is recognized by many people. Sneaker basically can not be separated from its root that is streetwear culture. This culture was flourished during the trend of skateboarding and surfing that were going on in the West Coast of U.S.A, especially Los Angeles, California. One of the most famous and iconic streetwear used by many youngsters all over the world is Vans brand. It is a famous American streetwear brand that is broadly known and has many enthusiasts because of their unique and iconic product especially its sneaker. As a famous brand, Vans sneaker has many loyal users that spread all over the world, called Vanshead or group of sneaker enthusiasts that have the same interest on this sneaker brand. According to (Ramadan & Verica, 2016), in Indonesia, Vans enthusiasts are grouped in a community named Vanshead Indonesia, a community of Vans brand enthusiast that was established on 2013. It was started by the online discussion forum about the history and the interest things of Vans sneaker in *Kaskus.com*. In Instagram, Vanshead Indonesia members mostly use this platform as their medium of discussions and photosharing. It also allows every Vans brand enthusiast to easily join and follow their online community in that platform.

Streetwear, especially sneaker can not be separated from skateboard subculture as its root. Skateboarders themselve are very identic with their idealism that influence the their fashion. In Indonesia, streetwear has become the common clothing for the youngsters. Lawe (2016) in his phenomenology study on youth consumption of streetwear fashion as identity in Surakarta divides the male youngster streetwear enthusiasts in Surakarta into two categories. The first is those who have the street subculture background and the second is those who deem streetwear only as a fashion and don’t have the activities related to the streetwear culture.

This research is under the field of American Studies. It is interdisciplinary study as the main way of its method and perspective in looking at social or cultural phenomenon. The focus of this study is on an attempt to understand the phenomenon of young consumption on Vans sneakers as an American Product, in order to understand the negotiation of Vans sneaker’s subculture values in Instagram posts of Vanshead Indonesia’s community members.

**2. Literature review**

1. Vans’ “Off The Wall” and Skateboarding Subculture

The product of Vans has strong atmosphere of skateboarding including its logo “Off The Wall”. It is taken from the acrobatic style of skateboarding when the skateboarder shot off the edge of pool which referred as ‘the wall’ into the air (Smith, 2018). Beside of being the image and identity of *Vans* sneakers, the logo Vans “Off The Wall” is also strongly bonded with the skaters as their target market. However, Vans Senior Director of Global Brand Marketing, April Vitkus said that today the meaning of this logo has become more general and not only about skateboarding but also part of the youth subculture (Wong, 2016).

In definition, subculture itself means “An ethnic, regional, economic, or social group exhibiting characteristic patterns of behavior sufficient to distinguish it from others within an embracing culture or society.” (Merriam-Webster Dictionary, 2011). Moreover, Dick Hebdige (1979) explained that subculture is the subordinate of the main culture in the society. As a subculture in sport, skateboarding is a very unique sport compared to the other like football and baseball because it has some significant aspects that make it different to others (Beal and Weidman, 2003). In their study there are some values of skateboarding that become its authenticity as an American extreme sport. There are two central values that create its structure, participant control and de-emphasizing competition. They also explained three personalized values of skateboarding that shape its member authenticity. First is individuality, second is non-conformity, and last is masculinity.

1. Vans Sneaker Enthusiast in Instagram

Kawamura (2016) explained that sneakers phenomenon was categorized as subculture and she divided the category of sneakers development into three stages: the first wave or known as pre-Jordan era, second wave or the Jordan era when the number of sneaker enthusiasts was grown rapidly, and third wave or the social media era when the sneaker enthusiasts have used the online platform such as Instagram to discuss or talk about sneaker. Those stages describe how sneakers phenomenon developed and how it can be as phenomenal as today.

1. Digital Ethnography and Semiotic of Instagram

Ethnography technique was born upon direct and deep observation on social story and behavior (Gobo, 2011). According to Dhiraj Murthy (2008), digital ethnography helps ethnographer to retain their sociocultural gazes in new digital media. Pink et al. (2016), in their work state that in digital ethnography, researchers are often mediated with the digital technology rather than doing a direct presence on the social life of their subject. She divided seven concepts in social and cultural theory that can be adapted for the digital ethnography. Those concepts are: Experience, Practice, Things, Relationship, Social worlds, Localities and Event. Besides digital etnography there is also semiotic approach in this research. According to Piliang & Jaelani (2018), in Saussure’s structural semiotic, as a basic element of semiotic, the sign has two inseparable things, they are the the signifier that explains the form or expression and signified that explains the concept or meaning of a sign. Based on Saussure’s structural semiotic, Barthes (1968) developed the relation model called system which is a form of signs such as words and pictures, and syntagm is the combination of signs that are made based on the certain rules in the language system that creates the meaning of the text. Yet, the text itself is not merely about the verbal texts related to language, but also visual texts such as advertising, television, comic, film, fashion and photograph.

The signifier for Barthes (1968) possibly creates the new interpretation, meaning or the new signified, so in his work, he envolved the staggered rule called the firts plane, denotation and the second plane, connotation as the continued proccess of new meaning of the sign. Denotation is the first plane or stage of signification that explains the relation between signifiers and signifieds that has the explicit, direct and obvious meaning of sign. Yet, the second stage of signification, connotation explains that the meanings created in the relation between the signifiers and signifieds are more inexplicit, indirect and not obvious. Thus connotation creates the second plane of meaning which is called connotative meaning or the hidden meaning of signs when the signifier is tied with the psychological and sociocultural aspect such as emotions, believes, feelings and culturesso there are many possible meanings created in this process. Furthermore, according to Barthes (1968), there is deeper meaning in his staggered signs system that have the strong relation with myth. It is actually the connotation processed in the second system above which is naturally agreed as signification in the society. So it can be easily understood only by the people who have the same backgroud knowledge of certain culture, ideology, faith or spirituality. According to Serafinelli (2018), as one of the texts in semiotic, in Instagram, the members of Instagram community are known as Igers. They are engaged by the inner interest on mobile photography and indeed the visual communication which leads them to other specific interests as their reason to create or join the community in Instagram.

1. Theoritical approach

This research uses two theories from Edward T. Hall and Geert Hofstede. Cultural dimensions is a theory developed by Dutch researcher, Geert Hofstede. In this model, Hofstede (2011) describes the comparation of the national cultures that consists of the five dimensions: Power Distance, Uncertainty Avoidance, Individualism, Masculinity and Long Term Orientation. Moreover, Hall (1976) explains that the cultural context is an important thing in human communication. The communication form such as words, actions, postures, gestures, tones of voice, facial expressions, the way he handles time, space, and defends himself are the communication systems with meanings that can be read correctly if one is familiar with the behavior in its historical, social, and cultural context. Thus, for Hall the right approach in understanding the cultural context is by knowing the concept of high context cultures of Eastern countries such as Indonesia and Japan and also low context cultures of Western countries in the communication.

**3. Methods**

This research is based on digital ethnography and indeed semiotic approaches. Moreover, it uses Edward T. Hall’s high- and low-context cultures and Geert Hofstede’s cultural dimensions in the analysis. The data of this research are divided into two categories. They are the primary and secondary data. This research uses six Instagram posts of Vanshead Indonesia members as the primary data to observe and to analize how they negotiate the values of Vans sneaker as Indonesian. The data are collected selectively by observing the hashtags and people tags features of Vanshead Indonesia members that show the formal contexts of dressing. The secondary data is from the websites and also articles that are related to the topic.

**4. Finding and Discussion**

* 1. Vans’ Negotiated Values in The Formal Contexts of Dressing



Figure 1 Figure 2 Figure 3 Figure 4



Figure 5 Figure 6

In figures above there are shown Instagram posts of a Vanshead Indonesia member with unique context in their Instagram features especially the photograph of the post. In the first data, There is an Instagram account named @tiaraprie. In this post, there are two accounts that are tagged in the people tags feature, they are @vansheadid and @vans.indo. Besides the people tags, there is also a location tag written JAVA Empire which indicates the user’s location somewhere in Java Island. The most important feature that shows the event and also practice concepts is indeed the photogtaph of this post that shows tiaraprie and her fiance wearing traditional Javanese wedding dresses in their wedding. Uniquely despite of wearing the formal shoes, in this photograph we can see both of them wear Vans Old Skool shoes as their footwear. In the caption as a feature that explains the existance of photograph in this post there is written ‘Raja & Ratu Java Empire’, which in Bahasa means ‘The King & Queen of Java Empire’.

By seeing the location tags, the caption and indeed the photograph in her post, the context of wedding can be seen clearly through the digital etnography concept of event from Pink et al. (2016). As explained in the previous explanation, the location tag feature shows the location named ‘JAVA Empire’ which indicates that the user was taking the picture somewhere in Java. Indeed, the photograph in this post becomes the main feature that strongly shows how the Vans values are being negotiated in this Instagram post. Thus, by using the semiotic approach from Barthes (1968), the negotiation of Vans sneaker’s values in this photograph can be revealed. The connotative meaning in this photograph can be seen through the black color in both Javanese traditional dresses signify the wisdom and perfection because according to Weddingmarket (2019) this color becomes the symbol of wisdom and perfection for the couple marriage. Meanwhile, the use of *beskap* as the upper part of the groom’s dress shows the arranged buttons in his beskap that signify the precision. It becomes a symbol of hope that every act a man does will not harm himself and others (Tiars, 2020). In the other hand, the use of Javanese’s kebaya as the upper part of the bride’s dress symbolizes the patient and according to her, the kebaya’s form symbolizes the adaptivity of a woman and the ability to protect herself. It also symbolizes that a women mush have meek and patient character. Same as the other parts of couple’s wedding dress that are explained above, *jarik* as their lower dresses also has meaning. She explained that the use of *jarik* is an abbreviation of Javanese phrase “*Aja gampang sirik*” or “Do not be envious” in English which means we should not be envy on things that other people have, so we need to be more grateful on what we have.

In the other hand, besides the Javanese traditional dresses in the photograph, there is unique thing on how they wear Vans shoes as their footwear. Based on the denotative meaning in that photograph, we could see connotative meaning of tiaraprie and her groom’s wedding dresses such as the wisdom, perfection, precision, meekness, patience and gratitude. Yet at the same time, there are also some values such as individuality and non-comformity. Therefore the myth that is created through the photograph is about the flexibility on how the couple as Javanese carry the noble values of wisdom, perfection, precision, meekness, patience and gratitude as a hope of their marriage and at the same time they also express the non-comformity and individualism. In the semiotic analysis above the negotion of Vans values can be seen through the simbolic signs of the photograph. This fact is inherent with the theory of high and low context culture from Hall (1976) that is seen through the practice of wearing Javanese wedding dresses and Vans as their footwear in the wedding event in the formal wedding context. In the signs of that photograph, the high context culture is clearly shown through the noble values of Javanese culture such as wisdom, perfection, precision, meekness, patience and gratitude because as we know that Indonesian, especially Javanese culture tends to have the deep meaning in everything related to formal event context like in wedding fashion. Moreover, in this culture, the collectivism of its society is quite high, so the use of the formal dress in the formal context of event like wedding is considered as a must and the practice out of the context of this culture can be considered as violation. As we know that according to Hofstede (2011), the Indonesian culture in general has a quite high score of collectivity, so the practice of wearing Vans shoes that signify the individuality and non-comformity shows the violation towards the collectiveness of Javanese formal dressing culture itself. Through the people tags in her post, we could see how she tries to assosiate herself with the Vanshead Indonesia members in order to show her self-expression as the manifestation of individuality and non conformity values of Vans brand but they still negotiate the cultural context of dressing in Javanese wedding by wearing the *beskap* and Central Java’s *kebaya*.

The second data is from an Instagram post from a Vanshead Indonesia member named @galla.rmdhn that shows the practice of wearing the South Sumatran traditional dress in the context of wedding event. In the people tag feature, there are some tags that are related to the Vans brand or Vanshead community such as @vans.indo, @wheremyvansgo and indeed @vansheadid as the account of vanshead Indonesia community and for the rest of the tags there is the another person’ account named @velbyprthnia in the photograph. In the caption as the feature for explaining the photograph, there is written a word ‘Marriage’ that strongly shows the contex of wedding event in this post. The last is the main feature that shows the wedding context which is the photograph. In that photograpah there are two persons who are the wedding couple wearing the *Aesan Paksangko* or South Sumatran traditional wedding dress that has the red, grey and gold combination of color.

The clear visualization of galla.rmdhn’s photograph above clearly denotes the denotative meaning of the galla.rmdhn’s wedding with the *Aesan Paksangko* wedding reception concept. From this first signification system of Barthes (1968), there the symbolic signs that shows the connotative meaning or the symbolic meaning of the photograph. According to Agustin (2020), in South Sumatran culture, the combination of red and gold colors which dominated the dresses signify the greatness, elegance and prosperity of South Sumatran people. Moreover, in this culture, the crown wore by the groom signify the braveness to face the new life in society and the bride’s crown signify the respect to a women as the origin of life. Besides two componenets of the dresses above, the footwear in *Aesan Paksangko* wedding dress which is called *cenela* that usually has matching color with the dresses symbolizes the religion as the protection of every step in the couple’s marriage. Yet, in galla.rmdhn’s photograph, *cenela* is only wore by the bride, instead the groom or galla.rmdhn wear the Vans shoes as his footwear. Indeed, this fact brings the quite contracditory connotative meaning because as we know that Vans shoes itself has some values such as individuality and non-comformity. Overall, the connotative meaning of this photograph is can be seen through the *Aesan Paksangko* dresses symbolic signs that signify noble values of South Sumatran marriage such as greatness, elegance, prosperity, braveness, origin of life and the protection of the couple’s marriage but at the same time represent the individuality and non-comformity values from the practice of using the Vans shoes by galla.rmdhn. Therefore, based on the connotative meanings above, the photograph as the main feature in his Instagram creates the myth of flexibility of formal dressing of a South Sumatran youth couple in wedding context. This fact becomes unique because as we know that according to Hall (1976) Indonesian culture in general, including South Sumatran has the very high context culture in their communication like dressing in order to show the respect and collectivity of their culture. The practice of using Vans shoes in galla.rmdhn’s photograpah shows how he express the Vans shoes values especially the individuality and non-comformity from that is seen from how he does not obey the collective culture of dressing, especially in how he does not wear *cenela* as the formal footwear of *Aesan Paksangko* wedding dress. Thus, this negotiation is shown in how he still follows the dressing tradition of his culture which has the deep and noble values, but at the same time shows rebelious practice of using Vans as his footwear and self expression as part of Vans enthusiast and member of Vanshead Indonesia which can be seen in how he uses the tags @vansheadid and other related accounts to Vans brand as the practice of social world in social media from Pink et al. (2016).

The third data is from @tri.firmananda who tags the related accounts about Vans such as @vans, @vans.indo and indeed @vansheadid, accounts in his post. Furthermore, In his post he shows the context of wedding through the concept of practice about what he does in the picture and caption of his post. Through the picture we could see him wearing tuxedo and his fiancee wearing kebaya in front of wedding decoration as a background behind them. Especially, in that photograph the most interesting and important thing in the picture is the action of wearing Vans Slip-On (groom) and Vans Authentic (bride) in their wedding ceremony. Meanwhile, in the caption feature there is written ‘*Saya orang bebas! Dan Kamu menjadi kita, jadi kita orang bebas*’ which means ‘I am free person! And You become us, so we are free people’ in English which describes the photograph of their marriage. Moreover, in that photograph, practice of wearing a formal Western suit and *kebaya* as the couple’s wedding dresses and also the practice of wearing Vans as their footwear instead of the formal shoes in general bring the unique perspective of dressing. Thus, the use of semiotic approcah from Barthes (1968) in the following paragraph is very effective to see the signs of negotiation that are shown in the tri.firmananda’s photograpah.

Besides the denotative or visible meaning that shows the wedding context of the couple above, there is also connotative meaning that is embedded in both groom and bride’s wedding dresses. The Western suit as the groom’s wedding dress in the photograph is actually a common formal dress that is commonly worn in the formal event by the western society as the dress code. According to Glantz (2020) in the western culture this kind of suit is commonly called formal Black-Tie dress code as one of the formal dress codes in the western formal dressing culture that is usually used in formal events such as wedding. Different to Indonesian wedding attire that have the deeply cultural meanings in their formal dressing system, the western suit merely shows the elegance of the dress itself and respect to their dressing system. Besides the Western suit worn by the groom, in this picture there is the practice of wearing *kebaya* by the bride. It becomes unique because kebaya has the deep meaning that is inhereted from the sociocultural factor in the society. According to Astarini (2018), kebaya as an Indonesian women traditional dress has the deep values that represent Javanese women need to have the ability to adapt, flexibility, patience, meekness and the ability to protect themselves from the danger around them. The unique phenomenon in this photograph is how the couple wear Vans shoes as their footwear, thus this practice shows the values of Vans shoes that are wore by them.

As explained by Beal & Weidman (2003), the Vans brand itself has some values such as individuality, non-comformity and masculinity that are deeply rooted from the skateboarding community. Thus, the practice of wearing Vans shoes in the formal context of event, especially in the wedding like in tri.firmanda’s post brings contrast values that create the interpretative connotative meaning of his photograph. By seeing the invisible meaning of signs in the photograph, we can see how the connotative meaning in it is appeared through the noble values such as the elegance, adaptivity, flexibility, patience, meekness and protection from the suit and kebaya worn by the wedding couple, while at the same time still shows the vans values through the practice of wearing it. Thus, based on the connotative meaning above, the mixture of symbols of dressing in the photograph above recreate the myth about it that defines the negotiation and flexibility of Indonesian youth in term of formal dressing especially the in the wedding context. The myth created in this photograph shows us the two different cultural signs that has quite different perspectives on the contextual practices or events in society or so called as high and low context cultures theory from Hall (1976). The wedding dresses that are worn by tri.firmanda and his bride clearly show how the high context of Indonesian culture that stricly requires the traditional dress such as *kebaya,* but sometimes the common appropiate attire like suit which is inspired from the formal Western dresscode. Yet, the practice of wearing Vans in the photograph as their footwear shows the significant context of the use of their wear because as we know that according to Kawamura (2016), Vans itself is categorized as streetwear which is commonly worn as casual footwear in uncontextual events. Thus, through that photograpah we can see how they negotiate the value of Vans such as non-comformity and individuality by wering the appropiate wear in the formal context of wedding event as part of the Indonesian society and wearing Vans shoes to be acknowledged as the genuine Vanshead Indonesia members or Vans enthusiasts at the same time through the people tags feature.

The fourth data is an Instagram post from @tyo0689. In his caption, there is written a sentence ‘*Kondangan masa covid 19....*’ or ‘Attending wedding in the covid 19 era....’ in English which emphasizes that in the picture he attends as a wedding guest. Through both features he shows that in this post he is in the event that has formal context of dressing which is a wedding procession. In the other feature, there are several hashtags related to the Vans and Vanshead Indonesia as the social network concept such as #vansoffthewall, #vansheadsolo, #vansheadid, #vansindo, #vansoldskool, #vansgumsole, #vanshead, #vansheadindo and indeed #vansheadid. Different to the previous post, this post shows the concept of practice through the photograpah of him wearing trousers, batik and a pair of Vans Old Skool sneakers in a wedding. Thus, by using semiotic from Barthes (1968), we can see the symbols in that photograph that are seen through the practice in it. They reveal two meanings of that photograph, they are denotative meaning or the explicit meaning that shows the practice of wearing combination of batik, black trousers and Vans sneakers or the real situation of the image. In the other hand, there are also connotative meanings that show the symbols of the tyo0689’s work attire that symbolises the formality and also Vans sneakers that symbolise the individuality and non-comformity of Vans snekers. Moreover, the symbolic signs as the unique connotative meanings of the photograph create the myth that show the flexibility of dressing in the formal context of events of tyo0689 who is the member of Vanshead Indonesia.

Through the context of wedding that is seen from those features and the practice of wearing Vans shoes, we could see how tyo0689 as part of high-context cultures society still tries to use the Vans shoes although they are in formal event which is obliged to use formal shoes. Thus, this concept of practice emphasizes that they still tries to express the value of vans especially the non-comformity value in his post. It can be seen from how they express their rebellious act toward the obligation code of wearing apropiate dress in Indonesian culture system because according to Sanjaya & Yuwanto (2019), the practice of wearing batik in Indonesia has become usual thing that is commonly used as the formal dress in formal events such as in the context of dressing in the weeding in tyo0689’s Instagram post. It happens because this value is contradictary with the value in their surrounding. As streetwear, especially sneaker, the system that requires the code in formal activity is less significant and more flexible. In Vans value which is rooted from the American streetwear subculture, it is a common thing to use the casual clothes such as sneakers in any event. Moreover, the other features also show another value of Vans which is quite influental for the non-comformity value. It is individualism value that can be seen through tags feature. This fact is related to the cultural dimensions theory from Hofstede (2011) especially individualism vs collectivism dimension. As explained above, in Hall (1976) that in Indonesia the collectiveness of the people is quite high and if some rules of the society is disobeyed by its members, then it could be seen as a violation on the culture. Thus, the practice of wearing Vans in the wedding event possibly create a contrast distiction of the two systems. Yet, both posts show how they tolerate the strict dressing context of wedding in Indonesian system by negotiating it with the acts of wearing Vans sneaker and also tagging the related accounts about Vans and writing hashtags related to it which is meant to be shown that they are part of the Vanshead Indonesia community.

In the fifth data, there is an Instagram post of a Vanshead Indonesia members named @ajibsn that shows some features related to the context of working event and practice of wearing the formal work attire and Vans shoes. There are some Instagram features in this post that reveal the digital ethnographic concept of event and practice such as hashtags, people tags, caption and indeed photograph. In hashtag feature, we can see several hashtags such as #mc, #mcwedding, #mcweddingmalang and #thebridesdebt which emphasize his job as Master of Ceremony (MC) in the context of working event related to the wedding procession. Besides the hashtags there are also peaple tags related to the streetwear brands like @dickies, Vans brand @vans an the sneakers enthusiast communities such as @soleclassics and Indeed @vansheadid. In the feature of caption, there is written the fruitful explanation about the photograpah of this post which sounds *‘Sebenernya saya mempunyai bbrp boot & loafer. Tapi memang kenyamanan sepatu bersol karet (sneaker) tidak pernah bohong. Memandu acaranya mas @rzl1st & mbak @dewi\_yolanda di Mojokerto. Difotokan oleh @rachmaameliaa.’* In English, it means ‘I actually have some boot & loafer shoes. Yet, the comfort of wearing rubber soled shoes (sneaker) is still the best. Guiding wedding reception of @rzl1st & @dewi\_yolanda in Mojokerto. This picture is captured by @rachmaamelia.’ This picture clearly tell the context of wedding event in the ajibsn’s photograpah that was held in Mojokerto, Central Java, Indonesia. Moreover, in this caption there is also shown the motive that he is more comfortable of wearing sneaker especialy Vans sneakers, instead of boot or loafer shoes as the formal shoes for guiding the wedding ceremony as a master of ceremony.

Thus, besides the caption and other features obove, by using the semiotic approach from Barthes (1968), the symbols that show the negotiation of Vans values are can be seen in the photograph above. The denotation stage of semiotic in this photograph can be seen through the real situation and context in it which shows the photograph of ajibsn wearing the grey colored suit as the upper wear and cream colored trousers and at the same time wearing the Vans shoes as his footwear in the wedding event of his client. Through this visible meaning or denotative meaning of the photograph above, we can see there is the invisible meaning or connotation meaning that is embedded in the practice of wearing the working suit and also Vans footwear in the working context. The symbols in this photograph that can be seen through practice reveal meaning of two of formality in the working context and also respect to the society where the subject lives. According to Glantz (2020), suit or tuxedo are formal western wears that are considered as the clothing and usually used as the formal wear in formal situation such as wedding, meeting and indeed formal context of events including working situations which usually symbolizes the tidiness and respect. Yet, there is also the practice of wearing the Vans shoes as his footwear that symbolizes the contrast values such as noncomformity and individualism. Those symbols in that photograph reveal the connotative meaning that reflects the tidiness, respect and formality, nevertheless at the same time reflect the non-comformity and individualism values. As we see in those values, we can see the myth that is created in the photograph above that shows the flexibility of dressing in the formal context of event of ajibsn in his Instagram post.

According to Hall (1976), the practice of wearing the suit from ajibsn shows his respect to follow the Indonesian high-context culture in order to respect the ones in the working context. Nevertheless, in the photograph there is also the practice of wearing Vans shoes from him which symbolizes contrast values such as non-comformity and individuality of sneaker as streetwear or casual wear, especially from the skateboarding subculture that has informal usage in the main culture or society, even the United States of America as the place where this community started is categorized as low-context culture society. Moreover, despite of wearing the suit as one of Western formal attire, based on the ajibsn’s Instagram post, there are some features like people tag and location tag that emphasize that he is part of Indonesian society which according to Hofstede (2011) has low individualism dimension score and tend to have more colectivism value and in the other hand the country where Vans shoes were created, United States mostly have the higher Individualism dimension score. In that Instagram post, individuality of Vans sneakers can be seen through the practice of wearing the Vans shoes instead of loafer or boot as written in the caption because as explained above that Indonesian tend to have the high-context and collective culture which requires the collectiveness rather than the individualistic value to the society’s members. Same as Individuality, the non-comformity value of Vans sneakers is also seen through that pracetice. By not wearing loafer or boot as the usual formal footwear he tries to show his self expression and indeed to be more comfortable in Vans sneakers, yet he still tries to respect the Indonesian collectiveness and to follow its high context culture by wearing the proper suit for the event.

According to Wardhana & Harsono (2020), in Indonesia the work attire is considered as the important part of a company’s image, signature and the autentcity. Moreover, the formal appearance in the working context is strongly believed as the cultural symbol, collectiveness and could increase the positive attitude and ethical behavior of the employees. It is related to Hall (1976), who explains that in this type of culture such as Indonesia or country that has high-context culture, the system requires the collective understanding on certain values that need to be obeyed by its members. According to Hofstede (2011) that fact means that in here the inequality between the members is defined from below not above. So, for him in the term of business or workplace the common rules from the higher power of the system such as the work attire need to be obeyed by the smaller one. In the other hand, the low score of individualism dimension indicates that Indonesian tend to have the strong bond between the individuals and tend to have more collective society. However, as casual footwear, in the Vans sneaker’s values which is rooted from skateboarding subculture system, the formal codes or rules are loose and less significant compared to the context of dressing in Indonesian companies system.

In the sixth data there are some related features such as picture, caption, people tags and hashtags that give us the information of two etnography concepts such as practice, event, and also social world. In his post there is also a caption written ‘Work hard vans hard’ that strengthens the context of event and what kind of shoes he wears. Meanwhile, there are also people tags such as @vans, @vansheadid, @vans.indo, @vansheadmlg, @vansheadsolo, @vanshead\_mks, @vanheadptk, @ironmaiden, @vansheadsurabaya, @vansheadplg\_, @vanheadtgr, @vansheadcikarang, @vansheadbks, @vansfiles, @vansheadsmi and @urbansneakersociety. Moreover, there are also hashtags such as #vanshead, #vansheadid, #vansironmaiden, #vansfiles, #portofpriok, #sneakers, #vansoffthewall, #ironmaiden, #vans #vanssk8h. Through hashtag and people tag features, epecially those that are related to Vanshead Indonesia community above this research can see the social network concept that shows the bond between him and the community. In this picture we can see the concept of practice in his post by seeing photograpah of him standing in a port wearing the work attire and also a pair of Vans Sk8-Hi. By using semiotic from Barthes (1968), the denotative meaning is seen through the photograph, it shows the practice of wearing the formal work attire of twinsecondkicks’ workplace and Vans shoes. Moreover, there is also the concept of event that is seen through the cargo ship of the port as the backgroud of the photograph. The unique combination of work attire and Vans sneakers as his outfit reveal the connotative meaning of the photograph. It shows the symbols that can be seen through both work attire and Vans sneakers. As explained by Wardhana & Harsono (2020), the work attire that is worn by twinsecondkicks symbolizes the values such as collectiveness and positive or good attitude. Otherwise, Vans sneakers that are worn by him symbolize the quite contrast values such as the non-coformity and Indivisualism. Thus by seeing the denotative and connotative meaning of it, we can see the myth created in this photograph that reveal the flexibility of him in dressing in the working context as the part of Vanshead Indonesia community. Moreover, it also shows the negotiation of the Vans values such as individuality and non-comformity through the practice of wearing the work attire of the company where he works to compromise the formal dressing system in Indonesia. This fact is strengthened by the concept of social world that is seen through how he put the other features such as hashtags and people tags as the statement that he is also part of proud Vanshead Indonesia member, even though he still negotiates the non-comformity and individuality values because he still obeys the formal high-context culture dressing system by wearing the work attire in the workspace.

**5. Conclusion**

Vanshead Indonesia is Vans shoes enthusiast community in Indonesia that was established in 2013. Uniquely, rather than the offline activities, its members are mostly join the community through online platform, especially Instagram. As the new media, it does not only bring the wider access of information about Vans shoes, but also the new space to express themselves. Thus, in Instagram accounts of Vanshead Indonesia members, the posts are mostly related to sneakers, especially Vans. Despite Vans is an American streerwear brand that was strongly related to the skateboarding subculture, yet it has a lot of enthusiasts in Indonesia such Vanshead Indonesia community. The skateboarding has personalized values that were inherited in Vans values such as individualism, non-comformity and femininity. Yet, in this research, there were only individualism and noncomformity values that were identified and negotiated in the six selected posts from six members of community in Instagram. They showed those values through formal context of situations or events such as wedding and working contexts. In this research, there were two posts from two different members in each context. In the three contexts, the non-comformity and individualism values of vans were negotiated by compromizing the value of formal dressing in Indonesia high-context, high power distance and collective system. Therefore, through the finding of the analysis this research concludes that the way of dressing in the formal context of situations in Indonesia has become more flexible, especially in the Vanshead Indonesia community because they prefer to negotiate the Vans values and their social systems by still wearing Vans shoes and formal attires in formal events in order to express their self-expression.

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